

Movie Scoops!

CAPTAIN AMERICA,  
SGT. ROCK & PLASTIC MAN

DEC 1989

Batgirl  
speaks!

THIS  
ISSUE'S  
HAUNTED  
HOSTS

# COMICS

## scene

\$3.95 U.S.  
\$4.95 CANADA  
U.K. £2.75  
K47269

#10



PINHEAD



JOKER



BEETLEJUICE



**Mr. Monster's  
Lifestyles of the  
Rich & Horrible**

© 2005 Blackwell Publishing Ltd *Journal of Internal Medicine* 258: 105–112







# A UNIVERSE OF WONDER AND THRILLS!

## GOREZONE

Dedicated to horror films and TV, interviews and articles on Freddy, demons, slashers and all your favorite! Dozens of punny (and yucky!) photos! Plus horror fiction! Each issue also contains four, glossy, full-out posters, measuring a horribly 16 x 22 inches! Downloaded by mail, your flesh chills and your flesh crawls!



## TOXIC HORROR

Everything the world becomes more terrifying! It's all yours in this monthly new magazine! News, views and interviews from the latest horror-film trends, plus reports on related lighting and technical aspects of our culture. This magazine is your best chance at spying life your first secret inside of madness! Articles, artwork and photos 44 pages! All colors! All gory!

## STARLOG

The most popular science fiction magazine in the solar system brings you the latest news, TV, books and film reviews, special effects secrets, interviews with actors, authors, artists, screen, soundtrack and more!



## FANGORIA

The magazine of movie, book, and TV, featuring pages after pages of bloody good color photos, stories from new authors, interviews with stars, special effects making, artists, directors, writers, screenplay the names of horror!

## COMICS SCENE

The magazine that explores the latest color world with exciting pictures of new comics and fascinating interviews with comic creators, plus exclusive news of the latest comic book movies & TV shows!

Send cash, check or money order payable to: MARCO COM. INTL. INC., 475 Park Avenue South, New York, NY 10016

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_

ZIP \_\_\_\_\_

STARLOG  
12 issues/1 year \$24.47  
Foreign \$43.47  
16 issues/1 year \$24.47  
Foreign \$43.47

COMICS SCENE  
4 issues/1 year \$15.99  
Foreign \$26.99

GOREZONE  
6 issues/1 year \$15.99  
Foreign \$26.99

TOXIC HORROR  
4 issues/1 year \$17.99  
Foreign \$29.99

Total Enclosed: \$ \_\_\_\_\_

Please allow 4 to 6 weeks for delivery of this issue. Please allow 6 to 8 weeks only. If you do not want to let our company, we will charge return costs.

By MARCEL MONTAGNE

You don't have to be a fan of the movies to like the look," editor Ben Chichester promises in regard to Epic Comics' new quarterly licensed comic *Cenobites* (based on Clive Barker's novel "The Hellbound Heart") and two film spin-offs. "The appeal of this comic anthology stems from the fact that the stories maintain the same theme and tone the Barker novel material has, with scary, disturbing, realistic elements and a strong visceral imagery in them," Chichester explains. "We're tapping into what makes his work so appealing. These are our basic guidelines for what kind of stories we want to tell."

According to Chichester, whose other credits include editing *Marvel Law* and the upcoming *Nightbreed* series (based on another Barker story), each four-page issue of *Cenobites* features four light spins by various creators. "All of the stories take place within the Hellhouse universe," he says. "This fits within a framework that Robert Epic head Archie Goodwin, Clive and I have worked out, which gives writers and artists concepts and ideas they can work with to create stories that—although not interconnected per se—are all taking place in the same world. It is some point down the line, one writer or artist really likes another guy's character, he could pick that character and do his own story."

"The creative license throughout each issue," Chichester continues, "is that you'll be progressively learning more about the Hellhouse universe. The stories in the first issue will drop certain hints about the way Hell works. You get a few more details in it, and by the fourth or fifth issue, you'll have a much better understand-



# Raising Hellraiser

Other hands have solved the puzzle of how to unleash Clive Barker's fearful Cenobites.

CELEBRITY SCENE FEB 8



[illegible][illegible]

Other conditions are also working on a copy which covered the

... ..

As before, a Google+ called Fleming, who makes his difference from the rest is that he has two parties. There are on the inside, which he gives people to talk, and a corresponding party on the inside, in which he gets off on the case of peo-

the story," he says. "His hard-up personality, a woman liable to commit suicide over a broken heart, a couple who have to do the deed, however, he discovers that life is precious, until that a thing is certain. It's true, it's true, in a sense, in which he's trying to help her commit suicide, but commit they do not. And neither does he. He's a man in the machine. It's a machine without complete consciousness, which is the film, and complete consciousness, which is the *Carabido*. His behavior adds the "total structure" between the two worlds, which, when put there is played by the machine itself."

Other *Carabido* fans who are worth

the name are *Carabido* and *Carabido* in the form of a book, by Robert S. Sadowsky and John S. Sadowsky. Robert Sadowsky is a Canadian from the north coast of British Columbia, and the book is a collection of his letters to his wife, who is now in the United States. The book is a collection of his letters to his wife, who is now in the United States. The book is a collection of his letters to his wife, who is now in the United States.

get more the point, please.

**O**ther *Carabido* fans will be sure to appreciate the fact that the *Carabido* is the only novel by Thomas McGuire and George S. Sadowsky, who is a Canadian from the north coast of British Columbia, and the book is a collection of his letters to his wife, who is now in the United States. The book is a collection of his letters to his wife, who is now in the United States.

... ..



# The Dark Night of Saucy Jack

By DANIEL DEKORRE

By DANIEL DICKERSTEIN

Jack the Ripper preys American stores. And the only one who can stop him is... Batman!

[illegible]

With its apologies as well as explanations, the committee picks up the story

[illegible][illegible][illegible]





**STAR TREK: THE MOTION PICTURE**  
 The Motion Picture  
 The Motion Picture  
 The Motion Picture  
 The Motion Picture

**STAR TREK: THE MOTION PICTURE**  
 The Motion Picture  
 The Motion Picture  
 The Motion Picture  
 The Motion Picture



**STAR TREK: THE MOTION PICTURE**  
 The Motion Picture  
 The Motion Picture  
 The Motion Picture  
 The Motion Picture

**STAR TREK: THE MOTION PICTURE**  
 The Motion Picture  
 The Motion Picture  
 The Motion Picture  
 The Motion Picture



**STAR TREK: THE MOTION PICTURE**  
 The Motion Picture  
 The Motion Picture  
 The Motion Picture  
 The Motion Picture

**STAR TREK: THE MOTION PICTURE**  
 The Motion Picture  
 The Motion Picture  
 The Motion Picture  
 The Motion Picture

## OTHER SCIENCE FICTION TITLES AVAILABLE

**STAR TREK: THE MOTION PICTURE**  
 The Motion Picture  
 The Motion Picture  
 The Motion Picture  
 The Motion Picture

**STAR TREK: THE MOTION PICTURE**  
 The Motion Picture  
 The Motion Picture  
 The Motion Picture  
 The Motion Picture

**STAR TREK: THE MOTION PICTURE**  
 The Motion Picture  
 The Motion Picture  
 The Motion Picture  
 The Motion Picture

**STAR TREK: THE MOTION PICTURE**  
 The Motion Picture  
 The Motion Picture  
 The Motion Picture  
 The Motion Picture

**STAR TREK: THE MOTION PICTURE**  
 The Motion Picture  
 The Motion Picture  
 The Motion Picture  
 The Motion Picture

**STAR TREK: THE MOTION PICTURE**  
 The Motion Picture  
 The Motion Picture  
 The Motion Picture  
 The Motion Picture

**STAR TREK: THE MOTION PICTURE**  
 The Motion Picture  
 The Motion Picture  
 The Motion Picture  
 The Motion Picture

**STAR TREK: THE MOTION PICTURE**  
 The Motion Picture  
 The Motion Picture  
 The Motion Picture  
 The Motion Picture

**STAR TREK: THE MOTION PICTURE**  
 The Motion Picture  
 The Motion Picture  
 The Motion Picture  
 The Motion Picture

Taste the

# BLOOD OF DRACULA



By KIM BERNARD GREENBERG

**D**racula lives—and thanks to the skills at Apple Computer and Insight Systems, the old Bram Stoker is another than dead.

Other movie companies may have chosen the Count from Bela Lugosi, but the legendary vampire is thriving in Blood of Dracula, which has a starring role in three different worlds.

In the late 1800s, the famous lord is shown first dead and now again with the countenance of Stoker's supernatural idea, and a long day night followed the counting year. It was not until 1980's that the Count's mind was, which continued into the 1990s. The Count's blood was the only thing that could kill him. The Count's blood was the only thing that could kill him.

"We did Blood of the Count as a way when there really wasn't any other movie company that could do it. It was really worth a try at the vampire."

For the latest on the Count, visit...















dimness, the central lenses and you've got the frightening-looking Terminator. Lookin', I think comes up with the main plot element."

But an even more significant element was added last day.

"Another important thing that happens, when I talked to him about this idea," Laid notes, "is that we decided there would be no human beings in it."

"And that was part of my desire to draw it, that I didn't have to draw anything with human beings. I just wanted to indulge in a complete fantasy world. Pete and I both love dinosaurs, and were inspired last time, and it's almost inconceivable while you're watching in that fantasy world to have to deal with Fry, Wiley or whatever."

They've just been assuming that it's another planet, another, say they agree, "alienness known," which is very fitting. They're able to incorporate in the story it based and on the characters, to make them feel instead of defining them by making them play off of human characters. They've got their own culture, their own rules of conduct and their own laws."

**T**hose who decide to enter Battle and Laid's new world will find themselves in the realm of the Archemians. These large dinosaur-like creatures are split into several categories: the "Commanders," members of the military; the "Terminators," rugged pleasure creatures whose (the Commanders) are in their money and on the side of it to take care of who are among the oldest living creatures in the planet. Battle and Laid's story is a story of the military, the Terminator, rugged pleasure creatures whose (the Commanders) are in their money and on the side of it to take care of who are among the oldest living creatures in the planet. Battle and Laid's story is a story of the military, the Terminator, rugged pleasure creatures whose (the Commanders) are in their money and on the side of it to take care of who are among the oldest living creatures in the planet.

It's that lack of human (Terminator, Battle explains, which has allowed the race to freely develop the Archemian culture.

"I'm not up to in terms of culture. Humans need clothing because we need protection. They're not like a fish in an underwater here they would protect themselves. We're talking about culture in the sense of architecture, no laws. And it

Three Battle's Battle, the wild, fat.



Apparition  
Commanders' Group



Commanders' ally in battle.



Commanders  
expert Fry.

has been a sign of whatever you do in the culture is to have beautifully you're surrounded, or how many people you want. It also means when Pete was doing the actual design of the clothing and the patterns, he was free to make it simply beautiful. That's all that mattered, that it was functional and fit around the body.

"The ruling class of the Archemians have planned the fate of the species, very much. They're just these leaders in this race that protect biological images of what they made were. It's a really old manner to be doing, but we like it.

When we were playing with, with the story idea, to have can we make it so that your story is like a great story and, for our story continues that whole can, just because the Terminator was so, just doesn't mean they're bad. The real villain of the piece are the Commanders, they're in nature, hunting and making you know that emerge from the fourth of the planet every nine years. That's a nice-to-have, they're not terrible, what we built before and the Terminator must start where from the world. That's this nature plan that the Archemians have for dealing with the Chelians, but I can't say too much more."

Battle does see that although nature of right mind, nature will have the right to control the world of the Archemians, the pair will add back to capture to the evolutionary mission in the face in an Archemian history.

"We call them 'Commanders,' and

©1994 Entertainment Art Group/Archie Comics. All Rights Reserved.



Archemian warrior  
Term 1.

It's almost the fact that the Terminator, but when you really get into the story, they're not so much Terminator as more creature of their own," says Laid.

"They are dinosaurs, and they're not," continues Laid. "They have the appearance of dinosaurs, they have big growing teeth and claws and tails and skin, but they're different. They're different. They're different. They have their own society, language and social norms."

"And by doing that," says Battle, "we're able to do a lot more of our own ideas into the story. Part of what is, started me to the project, was the idea of creating, like with these Commanders, these go-kart-like things that play on the structure of the Chelians for the military, and then coming up with a story that creates the whole thing and makes this realize that maybe the military's not as bad as they are, one of the last things to go on the Commanders have been trained to believe the Terminator are their enemies and it's not in the farthest thing from the truth, but that's how the military works, you're not doubting these things to be the government's worst evil, to get rid of them and light, and you don't tell them why they're so there, it's none of their business."

"There's this whole attitude that the future for generations are from the old one point where the Chelians emerged, the last they believe in the Chelians, and the last credibility there is for them, which is a metaphor for the Terminator. We've got the one-time living to get so it's believe that it was a fabrication of Three Life Battle, that the commandment was only created there. We're not going to write the story down, and I'm not trying to say it's anything more than what it is, but if we can introduce ideas like that into the story, it may get into the mind that when they get rid of it, they may give them

©1994 Entertainment Art Group/Archie Comics. All Rights Reserved.



Old Tech, like the rest of the Terminator, Battle notes, no longer needs weapons.



The meeting session.  
Battle

©1994 Entertainment Art Group/Archie Comics. All Rights Reserved.

Laird and Blumstein are taking turns writing the character's solo feature parts, filling and Leland inked. They compare their team of Comics-Kween's to Blumstein and were aware where each would monitor but were disappointed.

"It shows all the different types," Laird says. "The part we're learning to play with is that some of them are female. It's not just this all-male leading trip."

A highlighting headpiece



Included in the Comics-Kween squad are, first, the magazine's special reader who wants to do things right with his team. Lily, the communications expert who will be shown at the beginning of each magazine issue. Pat, a "head writer" (read who likes to "write down and sign it" first, who Blumstein refers to as the "captain of the squad"), in their typical and very sensitive manner, much of whose story revolves around a special surgical glow in the room containing Lily, a "sensitive" volunteer in the Comics-Kween's writing can fight on hand or even if he goes for special hairbrush work. They who like to blow things up, in "the latest edition of the staff." Blumstein laughs. But, the much bigger, Laird described as "big, but very gentle, a good mother who takes entire staff." And Blumstein (the central writer).

On the other side, at least for now, is Leland, who Laird calls the leader "on the character of the magazine." A writer who is flexible, because a small history which includes throughout the story. And Tom is a two-phase soldier: The staff is one person and the small creative team is the same. History from a religious head Blumstein notes, "probably from being served and looking at everything from above to him." Laird's role is probably the spirit of the group and who gets the biggest and most tasks ahead. And Carl, who looks like a rock with an intense vision as can possibly fit all over him, is a good face soldier," Laird comments.

And then there are the Shellen, comic artists, who manage every 100 comic, covered in this group (the staff for 10 to 14 hours, doing everything in their path

until their meeting falls off and they have to return to school).

"They're quiet and shy," says Blumstein.

But with Blumstein for Her Character (Blumstein and the staff) and Leland's writing in the magazine, aren't Blumstein and Leland concerned about controversy?

"Indeed there are I believe that, because we believe the support of Blumstein is natural. They've been around since we were kids and before," says Laird. "The big difference is that there are no longer being to Comics-Kween's Blumstein, the Blumstein is not shared in Blumstein for them. They're not in the business, but the book will be looking." In Blumstein, well, they all have (continued on page 12)



One of the featured head-dress models



## BATMAN and JOKER COSTUMES

BATMAN is here! He's very different from the Dark Knight we have known. He's serious and down-to-earth—even his costume has changed to all black. And never before has he faced a villain as cunning as the sinister JOKER!

Now, under exclusive license from Warner Bros. and DC Comics, Inc., Morris Costumes offers you these unique BATMAN and JOKER (sets)

### COMPLETE BATMAN COSTUME

The authentic head and feet, sculpted and designed to match the movie original! Includes mask, cape, chest plate, gloves, belt, top and bottom leggings! Made of the finest quality latex and other select materials. Size runs from 14-16 (plus postage)

### JOKER COSTUME

Includes people face mask with hair, purple and turquoise plaid pants, orange shirt, turquoise vest with black belt, gold lamé bow tie, a unique sparkling light flower and purple gloves. Comes in size 14-16 (plus postage) and 44 (plus postage)

### BATMAN CAPE

Plush length, black satin cape with scalloped and wing effect around base, unique silver stars are located on each side for full exclusive experience. \$74.95 plus postage

### JOKER MASK

Plush, soft-finish cloth latex mask, handcrafted and highly detailed. \$74.95 plus postage

### BATMAN COWL

Batman's complete mask, imported latex with realistic inner mask with mouth area and the complete nose and forehead. \$99.95 plus postage

### BATMAN GLOVES

Now you can have the hands of the Caped Crusader! \$24 plus postage

### BATMAN BELT

Yellow latex belt with a unique silver buckle. \$29 plus postage

### JOKER GLOVES

The purple gloves of the villain you love to hate. One size. \$8 plus postage

### JOKER MAKEUP KIT

Complete makeup and sculpted materials. Please include, brush, palette and instructions. \$41 plus postage

### JOKER SCULPTING FLOWER

Plush light flower that easily opens. \$4.99 plus postage

### BATMAN GUITON

Real legs feature in black and yellow. \$1.99 plus postage

©1988 Warner Bros. Entertainment Inc. All Rights Reserved.

MAILING ADDRESS:  
470 PARK AVENUE SOUTH  
NEW YORK, NY 10018

### BATMAN and JOKER COSTUMES

Send Cash, Check or Money-Order Payment to Mailing/Post

- \_\_\_\_\_ COMPLETE BATMAN COSTUME \$100
- \_\_\_\_\_ JOKER COSTUME \$100
- \_\_\_\_\_ MASK \$10
- \_\_\_\_\_ BATMAN CAPE \$74.95
- \_\_\_\_\_ JOKER MASK \$74.95
- \_\_\_\_\_ BATMAN COWL \$99.95
- \_\_\_\_\_ BATMAN GLOVES \$24
- \_\_\_\_\_ BATMAN BELT \$29
- \_\_\_\_\_ JOKER GLOVES \$8
- \_\_\_\_\_ JOKER MAKEUP KIT \$41
- \_\_\_\_\_ JOKER SCULPTING FLOWER \$4.99
- \_\_\_\_\_ BATMAN GUITON \$1.99

Postage and handling charges: For each complete Batman costume, add \$5 for each outfit and \$10 for all other items, please add \$3.00. Every, on foreign orders.

Total enclosed \$

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

Zip \_\_\_\_\_

IF YOU DO NOT WANT TO PUT OUT ORDERS, WE WILL ACCEPT WRITTEN ORDERS. Please allow 4 to 6 weeks for delivery.



The ghost with the most has a new haunt:  
Saturday mornings.

# BEETLEJUICE

By BOB MULLER

**H**is career as a popstar that's no secret. But a movie that's a little bit different, however, has a lot of secrets. One of them is that the most famous audience has seen in the American movie industry for the first time. The movie that's been around since the 1950s has been around for the first time. The movie that's been around since the 1950s has been around for the first time.

Working in the show's first season, Todd Constant and Peter Constant, who was also a producer, had been going to the show for a long time. They had been going to the show for a long time. They had been going to the show for a long time. They had been going to the show for a long time. They had been going to the show for a long time.

The movie began with the idea of a popstar who was a popstar. The movie began with the idea of a popstar who was a popstar. The movie began with the idea of a popstar who was a popstar. The movie began with the idea of a popstar who was a popstar. The movie began with the idea of a popstar who was a popstar.

The movie began with the idea of a popstar who was a popstar. The movie began with the idea of a popstar who was a popstar. The movie began with the idea of a popstar who was a popstar. The movie began with the idea of a popstar who was a popstar. The movie began with the idea of a popstar who was a popstar.

The movie began with the idea of a popstar who was a popstar. The movie began with the idea of a popstar who was a popstar. The movie began with the idea of a popstar who was a popstar. The movie began with the idea of a popstar who was a popstar. The movie began with the idea of a popstar who was a popstar.

The movie began with the idea of a popstar who was a popstar. The movie began with the idea of a popstar who was a popstar. The movie began with the idea of a popstar who was a popstar. The movie began with the idea of a popstar who was a popstar. The movie began with the idea of a popstar who was a popstar.

in the world, where he has been making the most of his career. He has been making the most of his career. He has been making the most of his career. He has been making the most of his career. He has been making the most of his career.

The movie began with the idea of a popstar who was a popstar. The movie began with the idea of a popstar who was a popstar. The movie began with the idea of a popstar who was a popstar. The movie began with the idea of a popstar who was a popstar. The movie began with the idea of a popstar who was a popstar.

The movie began with the idea of a popstar who was a popstar. The movie began with the idea of a popstar who was a popstar. The movie began with the idea of a popstar who was a popstar. The movie began with the idea of a popstar who was a popstar. The movie began with the idea of a popstar who was a popstar.

The movie began with the idea of a popstar who was a popstar. The movie began with the idea of a popstar who was a popstar. The movie began with the idea of a popstar who was a popstar. The movie began with the idea of a popstar who was a popstar. The movie began with the idea of a popstar who was a popstar.

The movie began with the idea of a popstar who was a popstar. The movie began with the idea of a popstar who was a popstar. The movie began with the idea of a popstar who was a popstar. The movie began with the idea of a popstar who was a popstar. The movie began with the idea of a popstar who was a popstar.

The movie is based on the book "Beetlejuice" by Michael McDowell. The movie is based on the book "Beetlejuice" by Michael McDowell. The movie is based on the book "Beetlejuice" by Michael McDowell. The movie is based on the book "Beetlejuice" by Michael McDowell. The movie is based on the book "Beetlejuice" by Michael McDowell.

The movie is based on the book "Beetlejuice" by Michael McDowell. The movie is based on the book "Beetlejuice" by Michael McDowell. The movie is based on the book "Beetlejuice" by Michael McDowell. The movie is based on the book "Beetlejuice" by Michael McDowell. The movie is based on the book "Beetlejuice" by Michael McDowell.

The movie is based on the book "Beetlejuice" by Michael McDowell. The movie is based on the book "Beetlejuice" by Michael McDowell. The movie is based on the book "Beetlejuice" by Michael McDowell. The movie is based on the book "Beetlejuice" by Michael McDowell. The movie is based on the book "Beetlejuice" by Michael McDowell.

The movie is based on the book "Beetlejuice" by Michael McDowell. The movie is based on the book "Beetlejuice" by Michael McDowell. The movie is based on the book "Beetlejuice" by Michael McDowell. The movie is based on the book "Beetlejuice" by Michael McDowell. The movie is based on the book "Beetlejuice" by Michael McDowell.

The movie is based on the book "Beetlejuice" by Michael McDowell. The movie is based on the book "Beetlejuice" by Michael McDowell. The movie is based on the book "Beetlejuice" by Michael McDowell. The movie is based on the book "Beetlejuice" by Michael McDowell. The movie is based on the book "Beetlejuice" by Michael McDowell.



100



These results show that the model is able to capture the underlying structure of the data, and that the model is able to learn the underlying structure of the data.





It has been a great pleasure to work with you on this project. I have learned a great deal from you and your team. I hope you will continue to work on this project and I will be happy to help you in any way I can.

**A**ny identification of economic agents is difficult, especially when they are "missing." Miller (2000) identifies a group of "missing" actors in the economy that drive, and have the power to transform, the global environment. He identifies the "missing" actors as the "transnational corporations."

The authors are indebted to the referees for their helpful comments and suggestions. The authors also thank the National Natural Science Foundation of China (grant number 70273010) for the financial support.



© 2000 Blackwell Science Ltd, *Journal of Internal Medicine* 247: 399–406

Handicapped and low income adults receive up to 12 classes, while the Standard Handicapped and the Standard Low Income receive only the basic 6 classes. The program is a significant step toward leveling the playing field.



Age Group	Total	Male	Female	Male	Female
18-24	18%	15%	21%	12%	24%
25-34	32%	28%	36%	25%	39%
35-44	25%	22%	28%	20%	32%
45-54	15%	13%	17%	11%	19%
55-64	8%	7%	9%	6%	10%
65+	3%	2%	4%	1%	5%





# SHATTERED DESTINIES

By MITCHELL J. GARZA



I don't think anyone has been too happy with many of the depictions of Berkeley, at least in the last few years," says Mark Evanier, the man who now controls the destiny of the New Gods. "It does happen in this business, idealism and demand for product being what they are, that sometimes get close and close the company to the editors up. 'Uh, uh, we're looking these characters up.' And then someone has to do some counter-industry on them. That has happened in some extent on every comic or character that has been passed from character to other hands."

Evanier speaks from experience. After working with Jack Kirby on the original New Gods in the early '70s, he switched to the King's characters more clandestinely and eventually turned into "creative consultant." Unlike his Kirby's company, Evanier's DC. Evanier was formerly called to work with artist Peter Dinklage on a new Gods comic that he picked up when his brother's Evanier/Olney situation (23) fell off.

When then Jack Kirby did the original, there have been fans following in the name of these characters and a great many writers and artists anxious to con-

tribute. That's why Berkeley and the world of New Genesis has never long been out of comics. It had spoken more softly to DC over the years about a new series, one that would resemble Kirby's intentions a lot closer than some of the variants that had been done, but we were never able to come to a creative understanding until recently."

One of the problems with the story has always been coming in to current DC continuity. Evanier has decided to ignore many of the past Kirby stories as they contradicted not only each other but Kirby's work as well. The major series, a few early issues of which were written by Jim Starlin, immediately followed George Pérez, and according to Evanier, will be wrapping up some loose ends made by the series. Evanier plans Jack Kirby's story, though, to be a graphic novel, in which the world of New Genesis is destroyed, in the future of the New Gods.

Another major consideration since their creation says Evanier has been con-

necting Kirby's characters with the rest of the mainstream DC universe. "Jack created Morgan Edge and intended him to be one of the most important in his corporation. And when Jack decided this, the other folks at DC said, 'No, no, you can't have that.' So in 1976, which was then being published, they basically did a storyline about Morgan Edge being almost an end. Morgan Edge is planned in the Daily Planet organization as they would decide that the Morgan Edge depicted in Jack's story wasn't the real Morgan Edge." Several opening comments, he notes, should correct this problem.

On the one side, Evanier and Dinklage share much of the plotting responsibilities. "Peter is a very clever, very story-minded artist and he has many good ideas as we're completing most of it. He did the plotting of the first issue and then I'm doing the bulk of the plot work on our current storyline, though he will undoubtedly have more to do with other issues."

For his own part, Evanier enjoys writing mostly all of the New Gods, "I love all the characters," he confesses. "I



# BATGIRL

## CASEBOOK

Yvonne Craig drop-kicked  
evildoers alongside  
a Caped Crusader.

By KYLE COUNTS



I anyone had told Yvonne Craig at 14 that she would one day share her association with the Pulver House of Gotham City in front of an adoring mass that would find her playing a caped crimefighter who drew a purple Y-shaped symbol in fact, she would no doubt have questioned that person's sanity. The frequently forgotten child, putting the very first foot into the Batgirl, the very first heroine who challenged the class at Villanova Berke. (2) If Robinson and Rudy Feltner are right, Batgirl was

The most-watched comic girl figure has filled out with the passing of time, but at 52, Craig still catches the kind of beauty the years do not dull. It can still be seen in her sparkling green eyes and heard in her hearty laugh. She really enjoys telling the stories she associated with being part of one of television's most enduring phenomena, one that shows no signs of slowing down. With this and the conclusion of the 1996-97 series and

the release of the Tim Burton-directed movie based on Bob Kane's Dark Knight. Having just seen the film, she's anxious to share her thoughts about the Batman movie.

I even prepared to enjoy it, and I did," says Craig, relaxing in her upstairs Santa Monica, California apartment overlooking the ocean. Jack Nicholson was like at the time, but I thought he was a very one-dimensional, comic strip kind of person. I'd tell you, though I told you to see *Batman Part Two* through it, as long as Michael Keaton plays Batman. The movie Batman is a complicated, interesting, charming character—and I thought he was wonderful. Adam (Pitt) is going to be very sporty.

Is he the film's tone, Craig says. The series was the alternative to the new movie is where in what the original Batman was like that we ever was. The very bright and light and very, much of the film. The movie is very much of its time in that it's very dark. In fact, it may have been a lit-

tle film dark for Craig, but not in terms of its mood. "In the last light before the Joker and Batman in the belly. I couldn't see who was doing what to whom. That part of it was dark, but not dark in a sinister way, just not well lit," she laughs.

Would she have wanted to be part of the new Batman? "Sure, but I'd had them the producers, I wouldn't have wanted any of the old cast within 50 yards of the set," she laughs. (Of course, she would immediately think it was going to be a happy camp, Jerry Seinfeld—and it isn't that's not what they were trying to do. It's because they were trying to make it a happy, campy, Jerry Seinfeld, they might have used an in-camera laugh like me to a better end, like an on-camera's laugh.) "What happens to old relationships?" They're writing parody scenes? Or if they wanted to, they're the woman's life angle. I could have been a lady police commissioner, since I used to be a commissioner's daughter. It would have been fun.

During the role of Barbara Gordon—the day, a straight-laced librarian, by night, a free spirit who married Batman and joined in their ongoing battle against evil—I was a godsend to Craig, who at the time was looking for a TV series. "When contacted about the part, she was delighted to know that she would be reunited with two acquaintances from her time in episodic television: the show's executive producer William Buntz and line producer Bruce Horowitz.

But Buntz had called me to

Batgirl, comedian Craig, "ended up being the one little island character who could have been seen as the first 'Kathleen Hepburn.'"



Batgirl's work wasn't the only thing changed between her "past" and the series. The smallest change it was altered as well.

years before and asked me to do a pilot for my sister Susan. Susan had done 114 hours of prison time TV—he was the director of the prison, he was the other lady housewife. It wasn't like my agent said, 'How about Yvonne Craig for the part?' and they said, 'Who?' In the interim, I heard that Jerry Seinfeld was supposed to have been up for it and they chose me instead, but I don't know if that was a publicity thing or not."

Since her interest in literature as a child didn't include comics, Craig was unaware of how Batman the comic-book character and the TV series. "When her sister told her about the show, she scoffed. 'I think television should be more uplifting.' When she first spoke with Buntz, Craig was forced to admit that she had never watched *Batman*. She agreed to spend the summer looking at comics so she would know how Batgirl would fit into the program.

I was sure because they knew I moved well and I looked that part physically," says Craig. "Both of them knew my work, so they knew I was a competent actress. The focus was that I could ride a motorcycle."

As shown in equipment in an interview with *TV Guide* at the time, Batgirl was living in adulthood in "Gotham" over the show. "Girls over eight need a big girl to identify with."

For more on Batgirl, Yvonne Craig's career and the *Bat* Trak guest star, see the companion interview with Craig at [www.fox.com](http://www.fox.com).



Photo: © Bruce Horowitz; Photo: © Bruce Horowitz



## Can graphic adaptations be educational? You can Bank on it.

Considering the common perception of comics by some adults these days, it should come as no small surprise that the Rock Street College of Education, a respected leader in the field of children's education, has teamed with Bryan Fries (Vanderbilt University) and Pocket Books to produce a series of "educationally enriched" comic adaptations of classic short stories for use in and out of the classroom.

"It's a multimedia project," says Richard Zimmerman, a former editor of *REYNOLDS* and the original *DIMACS* SCENE, who now serves as one of the editors on the four-volume series. Comic books, Zimmerman believes, are fun and useful. "The books could contain more than 100 pages of story and art, in different modes."

"They're designed so that they can be an individual reading or presentation to a child, group, or classroom. We like the printed page. And because there are thought-provoking questions at each story's end, it can also be used in a directed lesson in a formal group class setting or in the home."

In its intended use as an environment to involve reluctant readers in the world of literature, the books showcase the work of numerous talented writers including Alex Ross, Ben Hoffman, Fred Lert and Walter Vukobratovic, who produced the series.

But it is the writers whose stories have been adapted that will catch most of the attention. Among them are Edgar Allan Poe, H.G. Wells, Jack London, Mark Twain, Herman Melville, Blackboard, Brian Aldiss, Leigh Brackett, Isaac Asimov, Keith Laumer, Clifford D. Simak, G. Harry and Freder Brown.

"When I came aboard, stories had already been chosen for the first set," Zimmerman recalls. "A few stories had been chosen for Fantasy and none for the rest, so the first task was to work with the editor at Pocket Books on picking the right stories, which meant the process before the literary classics and modern tales."

Some stories, like Nathaniel Hawthorne's "Dr. Tarr and Professor Fether," were in the public domain. Many others, particularly those by Asimov, were purchased from their publishers.

"We weren't looking to do stories that were all 100 years old," says Zimmerman. "We also wanted to let the kids who read the books for us



Dennis Knight's "The Hound of the Baskin-Rathbone" provides a ghostly setting.



Art credits: John, Ben Hoffman, G. Harry Brown.

## Classroom Comics

By MARK ALTMAN

"It's a multimedia resource project," says Richard Zimmerman.



Readers will want to see how the series' characters react to the stories.



Mystery includes an adaptation of Edgar Allan Poe's "The Hound of the Baskin-Rathbone."



Art: Ben Fries



When it comes to the story, the value of cooperation is an off setting.



Zimmerman hopes that the adaptations will prompt readers to pursue the literary originals.

posed to authors who say after and writing. Hopefully, we'll get more readers to pursue more stories by a particular author."

The lawyers were enthusiastic. He had to pitch the stories and get all of them approved by Bank Street and Simon & Schuster (Pocket Books' parent company). Many authors who had no contact with the world of comics had never thought of their work being adapted in this way. We also didn't have much money to offer. If we had to pay what would be a legitimate license fee in the book world, we couldn't have produced them and sold them. We offered what amounted to honoraria, and most people were kind enough to say that's fine.

We did a David (First Blood/Mystic) story. The first thing I thought of, Ben Fries, the writer, was concerned, as to how to do it, with it. He said, "I want to be a comic adaptation. But I worked with the script on that and we used as much of the story as possible. I was very pleased with it and we had to problem putting it to tape."

Starting through the myriad of potential material available was no easy task, even for an avid reader like Zimmerman, who is pleased with the diversity and richness of the books. And others. "We had to look for stories we want to publish," Zimmerman recalls. "We did manage to get in the Fantasy volume as Isaac Asimov's story from his science fiction. It was a long negotiation. Asimov is a brilliant writer, but he was very particular. He had his own way of doing things. In order to get his cooperation, we did give him final say on the way and on. He's the only author in the series who accepted this principle and it was because of his deep knowledge of his own characters."

Every story was carefully chosen. Some, both Bank Street and publisher Simon & Schuster agreed to do. To get the idea of why material is chosen, Zimmerman explains:

"In a very few cases, less than a half-dozen art changes were called for and most of them were minor. The only exception was the first issue of Bank Street's adaptation of Poe's 'The Hound of the Baskin-Rathbone'. Zimmerman explains, 'A change-up on the ripped up book-ends was the only change we had to make. The editors at Bank Street liked that panel. We had a long discussion and I agreed. We went with an alternative offering because Zimmerman was on page 100.'

[illegible][illegible]

Country	Year	Population (millions)	Urban population (millions)	Urban population (%)
Algeria	1990	10.5	5.5	52.4
Algeria	2000	12.5	7.5	60.0
Algeria	2005	13.5	8.5	62.9
Algeria	2010	14.5	9.5	65.5
Algeria	2015	15.5	10.5	67.7
Algeria	2020	16.5	11.5	69.7
Algeria	2025	17.5	12.5	71.4
Algeria	2030	18.5	13.5	72.9
Algeria	2035	19.5	14.5	74.4
Algeria	2040	20.5	15.5	75.6
Algeria	2045	21.5	16.5	76.7
Algeria	2050	22.5	17.5	77.8
Algeria	2055	23.5	18.5	78.7
Algeria	2060	24.5	19.5	79.6
Algeria	2065	25.5	20.5	80.4
Algeria	2070	26.5	21.5	81.1
Algeria	2075	27.5	22.5	81.8
Algeria	2080	28.5	23.5	82.5
Algeria	2085	29.5	24.5	83.4
Algeria	2090	30.5	25.5	83.6
Algeria	2095	31.5	26.5	84.1
Algeria	2100	32.5	27.5	84.6
Algeria	2105	33.5	28.5	85.1
Algeria	2110	34.5	29.5	85.5
Algeria	2115	35.5	30.5	86.2
Algeria	2120	36.5	31.5	86.3
Algeria	2125	37.5	32.5	86.7
Algeria	2130	38.5	33.5	87.0
Algeria	2135	39.5	34.5	87.4
Algeria	2140	40.5	35.5	87.7
Algeria	2145	41.5	36.5	88.0
Algeria	2150	42.5	37.5	88.2
Algeria	2155	43.5	38.5	88.5
Algeria	2160	44.5	39.5	88.8
Algeria	2165	45.5	40.5	89.1
Algeria	2170	46.5	41.5	89.3
Algeria	2175	47.5	42.5	89.5
Algeria	2180	48.5	43.5	89.7
Algeria	2185	49.5	44.5	90.0
Algeria	2190	50.5	45.5	90.1
Algeria	2195	51.5	46.5	90.3
Algeria	2200	52.5	47.5	90.5
Algeria	2205	53.5	48.5	90.7
Algeria	2210	54.5	49.5	90.9
Algeria	2215	55.5	50.5	91.0
Algeria	2220	56.5	51.5	91.2
Algeria	2225	57.5	52.5	91.3
Algeria	2230	58.5	53.5	91.4
Algeria	2235	59.5	54.5	91.5
Algeria	2240	60.5	55.5	91.6
Algeria	2245	61.5	56.5	91.7
Algeria	2250	62.5	57.5	91.8
Algeria	2255	63.5	58.5	91.9
Algeria	2260	64.5	59.5	92.0
Algeria	2265	65.5	60.5	92.1
Algeria	2270	66.5	61.5	92.2
Algeria	2275	67.5	62.5	92.3
Algeria	2280	68.5	63.5	92.4
Algeria	2285	69.5	64.5	92.5
Algeria	2290	70.5	65.5	92.6
Algeria	2295	71.5	66.5	92.7
Algeria	2300	72.5	67.5	92.8
Algeria	2305	73.5	68.5	92.9
Algeria	2310	74.5	69.5	93.0
Algeria	2315	75.5	70.5	93.1
Algeria	2320	76.5	71.5	93.2
Algeria	2325	77.5	72.5	93.3
Algeria	2330	78.5	73.5	93.4
Algeria	2335	79.5	74.5	93.5
Algeria	2340	80.5	75.5	93.6
Algeria	2345	81.5	76.5	93.7
Algeria	2350	82.5	77.5	93.8

"They read the plot and really liked it. We read the finished script and maybe had a couple of minor tweaks. It's Grant's interpretation of Huxley and the village, but they're still very much in character, just written a little more strongly."

While Mail and News rolls their stories like Dave like movie scripts without the page boundaries, because Dave is such an unusual storyteller, his stories read a lot of like a novel.

[illegible]

city villas. Thereafter was the first and last gay to return in the '70s, and in The Nation's Five-Star Rowing Machine (1973, September 1973), O'Hara and artist Neal Adams revived the Joker as a psychotic murderer. Hence, the Joker does not break out of jail at the story's beginning, but escapes from, according to Eisner's thought balloon, "the state hospital for the criminally insane."

Ironically, Burger became one of the few things that have outlasted Moore's bad reputation and David Lunsford's role of the "scapegoat from the house above the world" in Bloom's terms—except the *Florida Man*, to a degree.

"It just happened in front of me that way," she laughs. "I wish there had been a guard post. It would sound better. But I had come through."

Some winners like Neil, Alan and Ernst grew up with DC comics, and as artists, they used to find some new or unusual way to approach the DC characters when they're making something within the continuity," she says. "That's a tradition that they make. Neil tends to experiment on archetypes more than Ernst does. For example, Ernst does his version of Batman whereas Neil never has one of his archetypes. Jamie Deane didn't grow up on comics so Neil's been handy on his own.

The imagination is harder-edged; it has more of a bite. It's more than gossip. Their stories are not as close and happy ending as an *Amélie* would be. They look at the DC and come with a slightly skewed view.

A dark, atmospheric photograph of a person in a white shirt, possibly a dancer or performer, in a dimly lit space. The person is positioned in the center, with their arms raised. In the foreground, there is a large, textured, brown object that looks like a piece of wood or a large sculpture. The background is dark and indistinct, with some light reflecting off the person's shirt. The overall mood is mysterious and artistic.

It is also possible that various versions of *DC* superpowers combined pop up in Singer's comics since she doesn't have a hard-fetched backstory for the characters herself. "I came from multiple sources. I wasn't a thought or an idea. I just fell into the field on a table," she explains. "The first book I signed was *Planet of Women*."

T've always enjoyed the home stuff more—the record, the superlatives, the current. I really don't like the paper-tape books. There's *OM* and I've collected plenty of superlatives since I was 15. But, I tend to see the difference





speciation like *Arctostaphylos*, or even Florida Pinon and Lophos where it's kind of different, not the straight and narrow stuff. That has its place—it's OK when you're growing up—but it's not what you're for.

**D**espite some adverse headlines regarding the Clinton campaign and DC's decision early this year to host a Swampy thing (story to which the plant community will loan Christy Singer maintains that certain members are a fairly homogeneous group. "With racism, even though you're working with other people, it's still much easier to be racist when there's something like racism," Singer says. "The thing has impact, but it's not like how racism has made with 5 million people going to these, other

thing, we both were aware it might be launched down, but still said, 'Let's see if we can do it.' According to *Boomer*, *Boyz n the City* approved the initial film but wanted to ensure final judgment could be seen the *Boyz n the City* script. "When Rick saw the script, he said it was much stronger and went into certain areas in more detail than in the plot. Things that if they were in the plot, he might have said so then."

Ultimately, it was publisher Kahn who decided not to publish the story. Tishler's suspicion was that it was a very good and intelligently written story that treated Christians respectfully, but because Christ interacted with something that is so tangential to the Bible, it was too obscure. But even an average Christian person could be offended.

If you go by Wikipedia, of course, the Jewish, Israeli, Jewish—Christ isn't used a enough. There's only a half dozen people and brought about that decision, that Christ was interactive with Jewish characters.

"And we've gotten used saying, 'I'm an average Christian and I wouldn't be offended,' but they don't know exactly what the story is and maybe they would have been offended. *What is it?*"

"Many people were screaming, 'It's censorship, it's censorship.' But to me, censorship is more of a government concept. A publishing company decides to reject material all the time. I have these *Juicy*! *Blue* scripts sitting in my drawer because they just weren't right. It *kind* was a little too heavy-handed. I don't think it's censorship. It's a publisher deciding what they want to publish. It happens every day!"

her people "did it almost as an 'instinctive reaction,'" but says she would "not have published" the opinion earlier in a similar circumstance. "I was under the impression that this case was going to go my way since I did get a conditional approval and I was pushing things as much in my hands," she says. But, she was expected to be as powerful as I, namely to go along with the creation and say, "Yes, let's try to do this." Not to use what we can gain away with, but to tell a good story that just never came down before, to do something different.

Ultimately, this was the one that didn't get past. For the the harrier, I know now (he has matured) with religious things, but this was an isolated incident. Inevitably it will very much come up of itself that's different, creative and unorthodox." Karen Berger writes, "Even in the future, we've had stories with Christian overtones that have been fine with her. But if someone said to me they wanted to see

"When he [Benedict] told Yehoshua that he was going to the Vatican, Yehoshua said, 'I don't want to go with you. I don't want to go with anyone who would say so.'"

One of the trademarks of Kenner's Burger's is its drive-through service. At Burger's, the drive-through line is the lifeblood of the business. The drive-through line is the lifeblood of the business. The drive-through line is the lifeblood of the business.

## Karen Berger's Magic Kingdom



As in *A House*, David Huxford's *Amos* (Holt) does not draw attention more broadly than the monthly national review.



It's a realistic and powerful notion. It takes place across America. Her return to America last year could look a lot like a train and plane trip for three weeks going to strange towns and cities, sitting in parks or pubs, and finding out how people are. He's really done a lot of research."

**Changing Man** series start early next year to be written by Peter (Hilary) Milligan. Berger has "a talented new writer" pegged to write for the 12-issue limited series which will sport covers by British painter Francis Bacon Inc.

Pete still likes (has a unique voice) comments the editor. This story is even a little more detailed than Neil Gaiman, Grant Morrison or Jamie Delaney. Maybe it's just that way but he's a more philosophical person and brings that into his work. He's investigating what happened in the 1940s after the original Seven Little Hell and continues in an entirely different direction.

It's a specially reformatted *Forster* story about how to get a job made easy.



Subsequently, on the other following week, the reading follows: "Marty's Father" (the "Marty's Father" story is a story about a father who is a doctor and a mother who is a nurse).

characters and of folk history of the EC (Europe in terms of format), explains Harper. "It's Pastiche, but it's a story and it doesn't even own, character like the literary did, but has managed to find a way to appeal in both the popular comic book reader and someone who doesn't read comics. It's a story about all the EC-type characters, but it's also another story that has nothing to do with story that you know, like, it's not a place, maybe and the universe, it's another."

# "The People Next Door" Move In

Wes Craven's new neighbors lead a life that's a bit on the far side.

By MARK SHAPIRO

**S**o far, only one special effect on the new CBS TV series *The People Next Door* has not worked. The irony of this rejection is that it was too good to be true.

"It was the scene in the pilot where we attempted to get Walter in Steven's worst幻觉," recalls Steven Friedman, who, with wife Madeline, is the show's executive producer. "He used evil lightning and the electric-looked red glow. Unfortunately, it did not look real so it was aborted."

What has worked within the context of this off-center sitcom has been a screen hand that makes its presence felt, awarded routinely, a very unusual answering machine, Steve Allen playing a piano and that generosity of all special FX, an appreciation for potential mischief like *The Exorcist*.

"This show is a different from most network sitcoms in that it's so non-linear," says Friedman. "It takes you off the freeway and turns things that tell you to take the scenic route."

The People Next Door, which stars Jeffrey Lebesch (John Goodman, #152), Mary McCormack (Christine Lahti of the *Lawrence Sanders*), Jarlyn Bernstein, Chance Quinn and Leslie Carlson, becomes an occasional New York tabloidist who is a fellow who doesn't and who lives his family in Ohio. Once there, his wife, Abigail, discovers her husband's unique ability to make his laugh very



Melrose got a bit on the far side when Mary McCormack and Jeffrey Lebesch move in on *The People Next Door*.

characters come to life and interact with the family.

Scooped a bit off *Caddy's* beaten path? Well, consider this: The guy with the bright idea is also the man who created *Friday Night Lights*.

"I was talking to a couple of producers about a feature directing job," explains Wes Craven. "The film didn't mark out but they were very enthusiastic about working with me and asked me what I wanted to do."

What Craven had wanted to do for years was comedy—and in particular, a TV series. Unfortunately, after having been tossed as the brain of *Lost*, suggesting laughs has recently gotten Craven the gig.

"But, when I said I wanted to do comedy, they said come up with a concept. I went home and came back

the next day with this idea of a patient in whose life comes to life. They thought it. I went away and, with my writing partner Bruce Wagner, came up with characters and a plot. By week 10 of a week 10 and produced the idea. It was bought immediately."

Craven claims *The People Next Door* is equal parts *Mad About the Boy* and *Seinfeld*. Gary Larson's wit and his own life.

I had intended to spend time to somebody from the midwest who was grimmer than I was. I thought now this from the previous marriage, which was rough for her as was the idea of suddenly having to deal with her three madmen, madmen that comes with living with Wes Craven. So, in many ways, this is my life.

And it is a life that is presently be-

ing cruel for me, led by the *Shawshank* who are quick to demand their collection as not being under enough at the Boarding House. To be the husband, 1990-91 TV series inspired by cartoonist James Thurber's life.

"This is not that about at all," says Madeline. "I said to him, 'What if the cartoonist (don't) come to life. His laugh just his own.'"

And even as the comedian about his cartoonishness to life? Indeed, Steven Friedman, it is in the form of real people who get into as human beings when, even though they're by means of Walter's magical art, and what is not human beings.

Steven and Leslie Craven had a good laugh when they discovered a total of 27 FX shots were denied in for the People Next Door pilot episode.

"We couldn't believe that there would be this kind of effort work involved in a half-hour sitcom," recalls Leslie Craven. "Now, we do."

The Cravens have shown into the season are characteristically saying, on special FX lines.

"We're having a lot of special scenes with talented characters, lots of blue screen, mini and electronic interest and juxtaposing, with us playing away from us in a situation and real people characters from them. Most of what we're doing is just great basic low-key transition that has character pop in, which is in keeping with the idea that this guy has really imagined up reality."

**R**on Overman was busy studying the show's creative philosophy. The cartoonist, whose *Shawshank* they did appear in a number of regional television and in the series pilot episode with Fox Television, shows the cartoonist that Walter Krilling is already hard at work on a real episode. Craven is also providing the guy character, that appear in the real life world.

"What I do," explains Craven, "is to tell the script and then something that, in most cases, has something to do with what's going on in the world. Every time I see a character drawing I think. The hard part has been trying to find simple, 'new' kind of ideas that reflect Walter's very simple character. So far, I've been able to give them everything they've asked for."

And, in some ways, the task has been downright pleasant. "For me, there, they created a culture of a patient made child's idea of a very surreal woman. Needless to say, a very over-the-top, most likely didn't go in."

Mary McCormack was dying to do a network series. Under contract to CBS for this season, the actress, formerly of *Married With Children*, was beginning to think it would never happen.



Jeffery Lebesch is the cartoonist whose imaginings become reality. That are *Jefferson* dog actor Wes Craven's cartoon in the background.

of *Married With Children*, was beginning to think it would never happen.

"I was given the *People Next Door* script and thought I was fun and different," she remembers. "Then, I was told Jeffrey Lebesch was going to do it. When I heard that, I said I was in."

Craven jokingly points out that as psychology changed, he has more to do than show stage space with them. "I like the idea that my character has many things to do," she declares. "You get to act as a teacher between Walter and the rest of the show. I've also got to keep Walter's secret from people who can't find out. Abigail is set in the middle of what goes on in this show. But the one hard, who is allowed to enjoy the benefits of Walter's imagination. But, she also has to constantly be an guard that Walter stays in touch with reality."

It's hard working with the special FX, Craven claims. "You've got to consider dialogue, remember to have your mark in and where shall we go to something that isn't there. That's hard work."

For some of his own. "Special effects? No. They're a problem for me," says Jeffrey Lebesch who has learned things that won't show to *Shawshank* and *Shawshank* the Devil. "But, yes, they're still really the selling point of this show anyway."

Special effects? No. They're a problem for me," says Jeffrey Lebesch who has learned things that won't show to *Shawshank* and *Shawshank* the Devil. "But, yes, they're still really the selling point of this show anyway."

Lebesch, a woman film actor, has long been subjected to TV series of hers. "My career had always been in the at some point, I started thinking that I should reconsider. When I read the *People Next Door* script, I did."

He agrees with the perception of characterizations and plot by saying, "The stories are good and Walter's character is evolving. What seems to excite the actor is the concept of doing TV with a more interesting."

"After making this show, I feel like you make a film," answers Lebesch. "Things are done out of sync, in pieces and inspiring effects that will be added later is definitely not your special television element."

At the same time he admits, "I'm saying, this is much more like doing a play. There's doing a 21-minute show in two days. We've got to be fast and at the end, it all has to make sense."

Lebesch is not asked that a scene shot the previous day, in which Walter and Abigail slide off into the sunset, would not have been done a necessary to make perfect sense.

Frankly, that's the sort of thing that makes this show special. The performance creates. "It's funny and uncomfortable. But, where else can you find a show going to do something like that?"

## Highlights

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277	278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298	299	300	301	302	303	304	305	306	307	308	309	310	311	312	313	314	315	316	317	318	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337	338	339	340	341	342	343	344	345	346	347	348	349	350	351	352	353	354	355	356	357	358	359	360	361	362	363	364	365	366	367	368	369	370	371	372	373	374	375	376	377	378	379	380	381	382	383	384	385	386	387	388	389	390	391	392	393	394	395	396	397	398	399	400	401	402	403	404	405	406	407	408	409	410	411	412	413	414	415	416	417	418	419	420	421	422	423	424	425	426	427	428	429	430	431	432	433	434	435	436	437	438	439	440	441	442	443	444	445	446	447	448	449	450	451	452	453	454	455	456	457	458	459	460	461	462	463	464	465	466	467	468	469	470	471	472	473	474	475	476	477	478	479	480	481	482	483	484	485	486	487	488	489	490	491	492	493	494	495	496	497	498	499	500	501	502	503	504	505	506	507	508	509	510	511	512	513	514	515	516	517	518	519	520	521	522	523	52
--	---	---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	----

After his last movies for our sister magazine and after Bill Riker's collaboration on a tale, A James Kheman story currently in the works will explore the Mexican legends of life and death, which will be the workings of the Coconito and Hall. In addition, Mexican artist Jay Blush and Kate Williams, Bill Sanderson, and Kevin O'Hall will contribute various covers and pin-ups to the title.

"I've also been in contact with author Sir John Hilary and Gail Hawker, who have done great stuff like *The Book of the Dead* and *The Light of the East*," Chakrabarti says. "I'm in getting in touch with Stephen King about doing a novel."

And what about Melhem's opponent, Chris Barker? Chris has been previously mentioned in the book.

McIntyre points out, "I deal with him directly, and he either goes back to me with suggestions or lets it slide." As for any idea of future action by Blackie himself, the editor explains, "Given infinite time right out the window. He has done an introduction for the first issue. But he's too busy at the moment to provide any stories. He will be doing some further *Chatter* issues, and always, *Reverend*."

The first critic mentioned has its most belated beneficiary. One could get the impression the *Archives* can't make head nor tail of the movie. "Childlike notes," it is that we're not used chain by aologist. "We can do things that may be for science the spectrum of the film. If you think wants to read Fine in another planet for a story, he can do that, since it doesn't cost anything, because what it's normally going to cost. We'll have the opportunity to do it in my last, that connects between movies and answer all questions that are asked."

My first real job was health food. The media here it has with the movies. The movie will make people pick the book up and check out its quality. But, that's where advantages of the movie come. They have an immediate impact, people can see what you're going to do, and when they see what has to happen, then, if the movie's a great book at first, but if the product isn't good, no one's going to be interested in it. That's why it did a million things, but the book writers are not going to be the only ones who can make a movie. I wanted some top creative teams working on their books, and then about five years ago, some of them came up with us here. Some like *Star Trek*. I've never been a *Star Trek* fan, but I've read a lot of it and loved it.

Mr. Mansel

1000

DC about the financing of *Watchmen* is something along those lines. He said, "Remember this now, or I'll lose my mind: Of all the projects he was going to do, [Latham] actually chose this one first. I think he had DC around his waist going back to the DC years. I certainly understand [Alan's position], and that's how I feel. I'm disappointed that now I would have been a studio exec. I'm not without certain anger, resentment, and I think I would still like to work together. We had worked up a really good plot so there's always the hope that we'll do the story without *Watchmen* there."

While jumping with heady company, Miller is relaxed about accepting such appellations as "the favorite." The standard jump of popular writer/artist to one of the two major mainstream comic publications doesn't seem immediately likely. Finally, he feels. The not surprised they would be jumping to him.

The big advantage is the money. In March 1991, Billy Blumstein 18-year-old kids suddenly know your name, how about you, graduate before you. How about you're working for the world, which is then as editor of his own book. You can really express yourself and see what you want.

[illegible][illegible]

Age Group	Percentage of Respondents
18-29	85%
30-39	80%
40-49	75%
50-59	70%
60-69	65%
70-79	60%
80+	65%

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277	278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298	299	300	301	302	303	304	305	306	307	308	309	310	311	312	313	314	315	316	317	318	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337	338	339	340	341	342	343	344	345	346	347	348	349	350	351	352	353	354	355	356	357	358	359	360	361	362	363	364	365	366	367	368	369	370	371	372	373	374	375	376	377	378	379	380	381	382	383	384	385	386	387	388	389	390	391	392	393	394	395	396	397	398	399	400	401	402	403	404	405	406	407	408	409	410	411	412	413	414	415	416	417	418	419	420	421	422	423	424	425	426	427	428	429	430	431	432	433	434	435	436	437	438	439	440	441	442	443	444	445	446	447	448	449	450	451	452	453	454	455	456	457	458	459	460	461	462	463	464	465	466	467	468	469	470	471	472	473	474	475	476	477	478	479	480	481	482	483	484	485	486	487	488	489	490	491	492	493	494	495	496	497	498	499	500	501	502	503	504	505	506	507	508	509	510	511	512	513	514	515	516	517	518	519	520	521	522	523	52
--	---	---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	----

How do I choose them. Shouldn't I remove the items and write and rethink just the Shakespearean thinking in the lesson and the rest?

None of the opposing characters from the *Shaker* book are used in *Whore* in any way. *Whore* is a work, although there is an homage to the *Van Halen*...

"About the only comedy that Brinkley has for any length of time is *Spyglass Lake*," Shandlin says. "Lyle manages to capture and study Brinkley while he is dead, learns the secrets of a vampire, and induces himself with immortality. The show enters page 49 again in 1998, and he's definitely got a good guy—he's very much a good guy."

This often recurring character (smiling, somewhat apprehensive in "Death Dreams") and Frederick Knight and his descendants whose first appearance is with the vampire's skeleton throughout all of the series.

They adhere to Orthodox, conservative views for the majority of the nation, and have several well-known groups opposing the admission of immigrants from Eastern European, Asian and Arab countries. One of the first people to join Bruders Schweigen was one of the founders, who said it was a "what you like, what you don't like" organization from New Orleans. In the year 1990, saying they are the only group with the power to stop the flow of immigrants and "Westerners" in the country.

Deacons is very much what he needs to be. His father was put to death by Christians," notes Wilson Shandley. "Dacons didn't take kindly to this and wanted to declare his kingdom, but the only way he could do this was to go to the altar. Through this, he gained the power to reverse his kingdom. Not very much. Frankly, he was wrong."

The diener's even prouder himself as evil. His only not for any thing— whatever he wants. He doesn't care about people whatsoever, unless he likes it. He sees people about the same way most people see a child: diener—there's no sympathy or connection.

"Dinosaurs is a force of nature that works against what is good for people on this planet," says Mike Whitney. "This is what I meant before when I said Marvel hogged it. We're not hogging it. We decided right off the bat that Dinosaurs is an evil guy—and he is the star of our band!"

[illegible]

**D**espite a strong performance in its midline census, during which it consistently ranked among the top new syndicated TV shows, *Superman: The New 52* has not hit second 26-week season without sweeping changes to its cast, crew and production facilities.

When it premiered in October 1991, *Baywatch* was the first weekly TV series to be produced at the new Disney-MGM Studios in Orlando, Florida. For this second journey into America's hottest (literally) site to seven million beachbuds per week, the series moves several miles down Interstate 4 to Universal Studios Florida, "the largest motion picture and television sound facility outside Hollywood," where it is now showcased as that studio's first weekly television product.

[illegible]

And Miami's commitment to future project development in the booming Central Florida area is clear. "Not only have I bought a house here, but I plan to lease both Supercenter V and Christopher Columbus," the Miami-area, both \$25 million projects, he says. "I love it here. I think the people are great, there is life, there is enthusiasm, and the facilities are top." St. John's Hospital, "we've achieved things here that perhaps we couldn't have been able to achieve in the service." With past projects for Supercenter now finished, he is in the process of negotiating for Universal's multi-theater facility. He shares the promise of new theaters that are opening up in

Accompanying the Boy of Steel's move to affluent studios will be a new approach to the characters. "It's important that the show had a year of exploration, of refining certain angles," Saklatvala explains. "I come from movies, and perhaps it wasn't easy to see the child TV world. But this season

## New Faces for the



*Continuity revamped, characters redesigned, "Superboy" attempts flight once more.*

ness should be absolutely symmetrical, and I'm saying that with total confidence. Part of this new owner's success will be due to our learning and understanding just how important 50 years of comic books have been to Superhero Journalism. The first reason we got a little lost...and we forgot just how much the character can influence an audience, how in-

The "wild" aspect of Clark's personality, so deftly developed by Christopher Reeve in the Superman films, was one thing; more im-

With more adventures and reworked continuity, *Rebels and Revolution* keeps *Superman* with his original movie essence.

**J**ake Hymowitz Newton is gone, replaced by actor Gerard Christopher, who at 20 years of age is under eight years Newton's senior, but looks every bit the part of the Boy of Steel. Although *Superboy* represents Christopher's first regular TV role, his previous motion picture credits include *Discreetly Lovely* and *Twister*.

"I don't think people will identify with me as a crew member playing the character," Christopher argues. "The character's the name. Superhero's what's important, and I intend to have a lot of fun with the character. Clark's going to be much more human, very clumsy. You'll see many of the problems he has as a real person, but also the problems he has being an alien and a human being all at the same time, and the problems he has dealing with himself as a super hero, having to see that part of the world too."

Christopher glances up at a cable hanging above his head, and a slight smile creeps across his face. "If you've ever flown—I mean, on a cable like this one right here like I did the other day—it's as close to your childhood dream of flying as you can possibly get." And here still is that line that has put on the rockabilles' haircuts! "Remember a lot of fun."

Superman (Christopher Reeve) holds Lois Lane (Faye Dunaway) in his arms. Lois is holding a cigarette.

Joining General Christopher as a member on the east this season is Ian Mitchell-Smith, who started in 1989's *Devotion*. Smith portrays Andy McRae, Clark's new roommate, replacing T.J. White (Jim Calvert) who has gone to *Thirtysix* to work at *The Daily Pioneer* with his father Perry White. The Andy McRae character adds tension as well as a touch of comic relief to the series on his

Steve Haskin, the solitary ballerina from the first season ("the old person," she declares) leaves the

Overcast is always. Hardly does he make a hit of the emotion of his season's Ray of Kew, John Raynes (later), and a woman who had a special rhyming on-screen and a close relationship off-screen. "I won't say it will be tremendously difficult to share of a new face in that same role, but

Though it is all, however, the one thing which may determine Sanyo's second season success, despite the changes in production facilities and cast, is the quality of the script themselves, and that is precisely where Executive Story Consultants Mark Jones and Gary Shaw come in. Jones, a TV veteran, and a longtime Screenplay







**C**aptain America: America's most patriotic hero has been reimagined in the most dramatic way possible in a feature. He'll take on the Red Skull, the evil, alien, and alien-like.

**Costume:** The iconic red, white, and blue suit with the star on the chest.

**Perfect Fittings**



**Costume:** The iconic red, white, and blue suit with the star on the chest.

**Costume:** The iconic red, white, and blue suit with the star on the chest.

**Costume:** The iconic red, white, and blue suit with the star on the chest.

**Costume:** The iconic red, white, and blue suit with the star on the chest.

**Costume:** The iconic red, white, and blue suit with the star on the chest.

**Costume:** The iconic red, white, and blue suit with the star on the chest.

**Costume:** The iconic red, white, and blue suit with the star on the chest.

**Costume:** The iconic red, white, and blue suit with the star on the chest.

**Costume:** The iconic red, white, and blue suit with the star on the chest.

**Costume:** The iconic red, white, and blue suit with the star on the chest.

**Costume:** The iconic red, white, and blue suit with the star on the chest.

**Perfect Fittings**



**Costume:** The iconic red, white, and blue suit with the star on the chest.

**Costume:** The iconic red, white, and blue suit with the star on the chest.

**Costume:** The iconic red, white, and blue suit with the star on the chest.

**Costume:** The iconic red, white, and blue suit with the star on the chest.

**Costume:** The iconic red, white, and blue suit with the star on the chest.

**Costume:** The iconic red, white, and blue suit with the star on the chest.

**Costume:** The iconic red, white, and blue suit with the star on the chest.

**Costume:** The iconic red, white, and blue suit with the star on the chest.

**Costume:** The iconic red, white, and blue suit with the star on the chest.

**Costume:** The iconic red, white, and blue suit with the star on the chest.

**Costume:** The iconic red, white, and blue suit with the star on the chest.

**Costume:** The iconic red, white, and blue suit with the star on the chest.

**Costume:** The iconic red, white, and blue suit with the star on the chest.

**Costume:** The iconic red, white, and blue suit with the star on the chest.

**Costume:** The iconic red, white, and blue suit with the star on the chest.

**Costume:** The iconic red, white, and blue suit with the star on the chest.

**Costume:** The iconic red, white, and blue suit with the star on the chest.

**Costume:** The iconic red, white, and blue suit with the star on the chest.

**Costume:** The iconic red, white, and blue suit with the star on the chest.

**Costume:** The iconic red, white, and blue suit with the star on the chest.

**Costume:** The iconic red, white, and blue suit with the star on the chest.

**Costume:** The iconic red, white, and blue suit with the star on the chest.

**Costume:** The iconic red, white, and blue suit with the star on the chest.

**Costume:** The iconic red, white, and blue suit with the star on the chest.

**Costume:** The iconic red, white, and blue suit with the star on the chest.

**Costume:** The iconic red, white, and blue suit with the star on the chest.

**Costume:** The iconic red, white, and blue suit with the star on the chest.

**Costume:** The iconic red, white, and blue suit with the star on the chest.

**Costume:** The iconic red, white, and blue suit with the star on the chest.

**Costume:** The iconic red, white, and blue suit with the star on the chest.

**Costume:** The iconic red, white, and blue suit with the star on the chest.

**Costume:** The iconic red, white, and blue suit with the star on the chest.

**Costume:** The iconic red, white, and blue suit with the star on the chest.

**Costume:** The iconic red, white, and blue suit with the star on the chest.

**Costume:** The iconic red, white, and blue suit with the star on the chest.

# STAR TREK THE NEXT GENERATION PINS



**Star Trek: The Next Generation Pins**

The entire spectrum of the STAR TREK Universe—the crew, their adventures, their symbols—are all captured in these elegant, jewel-like pins. Each one is a distinctive work of art, meticulously crafted in die-cast metal.

The STAR TREK pins, worn on garments or collected and displayed, will increase in value and sell forward throughout the years. Pin collecting for fun and profit is an everyday, every year festival for buying, selling and trading.

**THE NEXT GENERATION**

© 1992 Star Trek: The Next Generation. All Rights Reserved. Star Trek: The Next Generation is a registered trademark of Paramount Pictures Corporation.

**Star Trek: The Next Generation Pins**

The entire spectrum of the STAR TREK Universe—the crew, their adventures, their symbols—are all captured in these elegant, jewel-like pins. Each one is a distinctive work of art, meticulously crafted in die-cast metal.

The STAR TREK pins, worn on garments or collected and displayed, will increase in value and sell forward throughout the years. Pin collecting for fun and profit is an everyday, every year festival for buying, selling and trading.

**Star Trek: The Next Generation Pins**

The entire spectrum of the STAR TREK Universe—the crew, their adventures, their symbols—are all captured in these elegant, jewel-like pins. Each one is a distinctive work of art, meticulously crafted in die-cast metal.

The STAR TREK pins, worn on garments or collected and displayed, will increase in value and sell forward throughout the years. Pin collecting for fun and profit is an everyday, every year festival for buying, selling and trading.



